STATIK

90.3 FM CKUT

Fall/Automne 96

Programme Guide
La grille horaire

Radio révolutionnaire

Revolutionary Radio

Your total music browser!
eels
Twisted guitar rock to jazzy samples within the space of one song, non stop bliss.
eels
LIKWID
LIKWID'S raw energy is mind gripping straight ahead rock.
WILD COLONIALS
Eclectic blend of celtic rock, gypsy & classical with lush guitars.
WHY STORE
Strong willed & unpretentious the WHY STORE boasts songs brimming with melody punch & conviction.
REACHAROUND
From the blues rock of "Bigchair" & sweet slow of "Then You Go" REACHAROUND is intoxicating.
GOLDFINGER
Energized punk/ska a sonic potion flavoured with wit & humour.
SUBLIME
Mixing an aggressive blend of thrash punk ethos with ska & dub rhythms.
OCEAN COLOUR SCENE
Hot in U.K. Ocean Colour Scene are a band defining the times instead of being defined by them.
M.O.M.
All previously unreleased tracks from Pearl Jam, No Doubt, Primus, Everclear, Silverchair & more.
DOG EAT DOG
With driving horns & catchy chorus the harmonious effect signifies the bands soulful essence.
REEL BIG FISH
Southern California's premiere ska-punk band, raw kinetic ska power.
PICK
THESE UP TODAY AT YOUR FAVOURITE MUSIC OUTLET
MCA

STATIK
is published quarterly
with a circulation of
20,000 issues
and is produced by
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Community Radio: Consuming. Rewarding

Community radio is a world apart. It´s a place where democracy is at its finest and all that is mainstream is challenged and redefined. No quotas, play lists or payola (*in the best of worlds*), no obligations, constraints, capitalism and other distasteful human vice.

There´s something very stimulating about the absence of censure. It´s practically erotic. However, because every one has equal access to power — an ominous and downright indecent word in the context of near-total anarchy — anyone can influence the process while no one individual is responsible for the outcome, leaving the collective open to conflicts of magnum proportions.

Hmm. It also raises questions on ethics, on the dubious responsibility of community-run radio stations to set the standards for the process of collective effort, filing words like 'professional' and 'commercial' in the *corporate evil* section, and almost exclusively sustaining the under-rated, under-played marginal underdog.

Certainly, by manifesting a good measure of tolerance and unity in a society raised on the idolatry of singular interests is, I believe, ultimately one of the loftiest and most commendable goals of community radio. It´s a true test of character and conviction for its members, but also that of the precarious co-existence of tolerance and personal belief.

Certainly, community radio demands super-human commitment from its members, people who ideally put aside self to toil for the benefit of the whole while the effort remains extenuating (ex. Funding Drive) and the tangible rewards lean (ex. your paycheck).

Having been on the corporate side once or twice, I know that it may be *easier* to work for the money god inside a hierarchical structure where power and responsibility are pre-set and the trickle-down theory is a motivational tool. On the other hand, while there can be a hefty personal price to pay for that corporate ease, working towards that utopian *one-ness* — once you´ve figured out what it is — still takes more energy, commitment and *guts*.

So the hardy folk *do* stay with community radio because it feels right. Where else can you play what you want and say what you feel, *in addition to having an impact in the community at large?* Isn´t it the utmost in freedom? However, the fence enclosing the open landscape in which we graze collectively is often beyond sight and in times of decision-making, the most graceless facets of our human nature will remind us just how *consuming* it is to be inclusive and democratic, how *grueling* to strive for the best with the least, how personally *challenging* to effectively self-govern, and just how *rewarding* it is when, even in spurts, it succeeds. ▲

Sophie

We would like to acknowledge the gracious contribution of our advertising clients to this publication and, via their support, to community radio.

Nous tenons à remercier nos commanditaires pour leur soutien financier ainsi que leur appui de la radio communautaire, sans lesquels cette publication n´aurait pu voir le jour.

AMANDLA !

Le cri pour un nouvel ordre mondial de l´information sur L´Afrique

AMANDLA
mercredi, 19 h à 19 h 30
Animateurs : Aziz, Jeff, Terna, Andrew

de Aziz Fall

Depuis plus de 6 ans maintenant, tous les mercredis à 19 h, AMANDLA diffuse sur les ondes de CKUT une information alternative et bilingue sur l´Afrique. Pourquoi bilingue, pourquoi alternative et d´abord, *pourquoi AMANDLA ?*

Amandla, c´est le cri de ralliement des militants contre l´apartheid qui en haranguant la foule crient ***Amandla !***, c´est à dire *Pouvoir !* La foule répond ***Ngawethu*** *(Au Peuple !)* Le **GRILA**, *Groupe de recherche et d´initiative pour la libération de l´Afrique*, avait en 1985 et 1986 contribué à lancer un bulletin de liaison pour le réseau contre l´apartheid au Québec qui portait ce nom (Amandla). Déjà membre du réseau, **McGill SAC** (*South African Association*) adoptera ce nom pour une émission de radio à CKUT qui ne portait que sur l´Afrique australe. En raison de problèmes logistiques et conformément à la stratégie anti-apartheid de l´époque, McGill SAC s´allia au GRILA pour produire l´émission. Il en fut ainsi pendant 4 ans et vers la fin de cette époque il fut décidé d´élargir à tout le continent le mandat d´AMANDLA. C´est alors que, petit à petit, l´émission devint le bulletin d´information du GRILA qui par un collectif de 5 à 6 personnes produit désormais à chaque semaine le seul bulletin bilingue de cette nature au Canada.

AMANDLA est produit en anglais et en français, car ces deux langues coloniales sont les plus comprises par les africains et africaines établi(e)s au Canada et au Québec. Dans ses statuts, AMANDLA a prévu de produire des capsules d´information et d´éducation en grandes langues vernaculaires africaines, comme le swahili, le peul, le zoulou, le mandinka, le lingala, etc.

AMANDLA se caractérise par son approche alternative. L´émission est née du constat que les médias locaux ne daignent s´intéresser à l´Afrique qu´en raison de catastrophes dont l´impact peut affecter l´Occident. Et dans ces cas, des visions misérabilistes ainsi que différents stéréotypes sont souvent colportés à travers les médias dominants, renforçant l´indifférence, l´apathie et le confort du public en l´informant superficiellement et sans analyse. AMANDLA a donc décidé de prendre exactement le contrepied de cette vision en tentant de faire ressortir la nature du système mondial et l´insertion particulière de l´Afrique en son sein.

Pour ce faire, l´équipe dépouille chaque semaine les journaux, périodiques, fils de presse et information disponibles sur l´internet et les ondes courtes. Dans la réunion éditoriale elle collige, infirme et corrobore ses informations à l´aide d´ouvrages académiques et thématiques et d´avis provenant de membres, d´informateurs nationaux ou de spécialistes connaissant le terrain. Il en résulte un bulletin plus fouillé, plus historique et analytique où la crise n´est pas la seule nouvelle, où symptômes et diagnostics ne sont pas mélangés. La préoccupation de l´émission est d´analyser des évolutions sur le continent en ne s´attardant pas sur la vie locale africaine déjà couverte par d´autres émission montréalaises.

Par ailleurs, un magazine de 20 minutes portant sur une entrevue avec un expert ou une personne impliquée dans un dossier est souvent retenu. Parfois il s´agit d´extraits de conférences ou de reportages. Autrement l´équipe analyse un problème sous la forme d´un documentaire.

Enfin, tout AMANDLA est agrémenté de musiques africaines d´origine, de style et d´époque variés.

AMANDLA ne prétend pas à l´objectivité. Elle traite de l´information en choisissant son camp; celui des opprimés et des sans voix qui luttent en Afrique pour un système plus juste. Il est important que les africain-e-s, les africanistes, la diaspora noire en particulier et l´opinion publique en général ici au Québec disposent d´une information alternative à celle des créneaux dominants qui les assaillent. AMANDLA tente avec ses faibles moyens de restaurer les demandes formulées il y a déjà plus de vingt ans par les exigences pour un nouvel ordre mondial de l´information et de la communication. Toute personne qui adhère à ce qui précède est conviée à participer à la bonne marche de l´émission. Merci de vos critiques, suggestions et participation. Restez à l´antenne ! ▲

What Do You Mean, *Multicultural?*

A grant in the works

by Minelle D´Souza
Adam Gottlieb
Céline Leduc
Ruffo Valencia

A unique opportunity to be trained in radio production

Since February, 1996, a dedicated team of CKUT volunteers has been making preparations to welcome people who want to be trained in radio production. Not that CKUT doesn't already offer training to anyone who wants it and is prepared to make a commitment, but this is different. This is a *multicultural* training project.

What do we mean by "*multicultural*"?

Well, for one thing, we don't mean what the mainstream culture machine means by *multiculturalism*, which is "getting to know each other" without challenging — but rather reinforcing — the race, gender and class-based power structures in place. CKUT's multicultural training project has some very concrete goals:

- to offer free training and contacts toward employment in media (including at CKUT), which many communities would otherwise find difficult to access
- to enable trainees to network with other community groups, and at the same time enable communities already involved at CKUT to collaborate with those not yet involved
- to enable people from under-represented communities to produce broadcasting, to change the way local media present their communities, to raise their profile, and to present day-to-day practical information to their communities
- to enable project participants to learn to use computers and the internet as well as develop journalism research skills and broaden employability.

The means to these ends are as follows:

- a 4-week, 8-hour training course
- on-air time made available for trainees, on existing CKUT general-interest programs (especially the daily programs, THE MORNING AFTER and OFF THE HOUR), so as to avoid the ghetto-ization of "community content"
- a weekly 1-hour intercultural show, entirely staffed and produced by project participants.

What do we mean by "community"?

We want to get away from definitions of culture or community as defined exclusively by geography, language or skin colour. Instead, the multicultural training project and the 1-hour intercultural show are about people getting together based on common needs. The structure of the project is designed to maximize collaboration along these lines. Some sample possibilities for the project are:

- one week's episode of the intercultural show about how to overcome obstacles to finding quality affordable housing
- a production group producing regular segments on THE MORNING AFTER about legal issues facing immigrants and refugees
- a weekly news bulletin about a certain part of the world on OFF THE HOUR.

What you do as project participants is entirely up to you.

see Multi-Culti, page19

Welcome to CKUT
ADRIAN HAREWOOD
New Station Manager (398 - 6788)

Au revoir
MINELLE (Spoken Word Director)
et DXTR (Record Library)

Best of luck to all

La Radio del Pueblo

LATIN MUSIC MONDAYS
Monday, 9 - 11:15 am
Host: Juan Carlos Quintana

by Juan Carlos Quintana

I remember the Monday morning I had my first show. I was nervous, but excited to be able to share with Montrealers my love of latin music. I had but one call that cold January morning in 1995, but that caller, who has since become a good friend, filled me with pride. He had called to congratulate me for my achievement and told me that not only was I offering latin music to the community at large, but I was also presenting the whole cultural baggage that comes attached to the rhythms of Latin America. After that first step, LATIN MUSIC MONDAYS has not only gained more listeners, but also experience through the opportunity CKUT has given me.

The first time I ever went on air was on March 10th 1993 as a guest on **Kie Ross**' show. Tongue tied as I was, I managed to do a profile on *Ruben Blades* (who had released an album and launched his campaign for the presidency of Panama a month later.) For that show I had borrowed records from a couple of friends as well as from **Bryan Zuraw**, then music director, since my personal record library was almost nonexistent — as was the station´s latin section, for that matter.

Since that first on-air experience I have become a member of CKUT´s multi-ethnic family of volunteer programmers. I waited until 1995 to make a programme request so that I could acquire a full enough record library to present a decent and varied show. In the meantime I volunteered in the station´s music library, during funding drive campaigns and by lending my voice for ads or public service announcements.

At CKUT I have come to learn much about different cultures and people while sharing my own culture, which is what I wanted to do. I came to Canada eleven years ago as a little Guatemalan boy who grew up here to become a Canadian man, and I wanted to give to Canadians of all origins the knowledge I have of my culture to enrich this country as much as it has enriched me.

I am happy to be part of the best station in Montreal, one that gives minorities a voice and a channel to Montreal and the world. With 24 hours of cultural programming a day, including eight of latin american interest, CKUT is without a doubt ***La Radio del Pueblo*** (*The People´s Radio.*) ▲

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Mecca Normal

Politics, Ideals and Responsibility in Music

by Adam Gottlieb

WORLD SKIP THE BEAT
Monday, 12 - 2 pm

INTERVIEW

Why make music? In an interview recorded in February, 1996, **Jean Smith** (lyricist/singer), **David Lester** (composer/guitarist), and **MECCA NORMAL**'s new drummer/producer **Peter Jefferies** explain how and why they make music that challenges power imbalances in society and in the music industry.

POLITICAL MUSIC

CKUT — There are a couple of albums that really stick out for me and that I'd like to ask you about, which are "Calico Kills the Cat" and "Water Cuts My Hands." Songs about harassment, assault, rape...

Jean — Yeah, that was something I was very concerned with: an endless sense that there's aggression to varying degrees of extreme against women. Those songs were a very powerful reaction to deal with, responding to physical and psychological violence against women. They were very direct, saying that this is not acceptable to me, to women or to society; this is not just a problem for women. It's an overall problem that everybody knows about and has to face on one level or another. I think those songs in particular were also intended to be an inspiration to women to look at their own potential for self-expression through music. There wouldn't be an interview or a show that would go by that I wouldn't fairly overtly suggest that other women could make bands up amongst their friends and stop being an accoutrement to male-oriented bands that they were maybe a frontpiece or prop in. So I think a lot of groundwork was done for women to consider that they too could get up on stage and talk about situations that were either very personal or that they were very angry about.

Contrary to popular mythology, we don't get a lot of negative reaction. People don't harass us or become intolerant. I think the people who come out to our shows are prepared for something that is a little bit different from going to a Pearl Jam show or whatever. So, face to face we don't really run into any kind of conflict over those sorts of issues. Anyway, I think that most people are appreciative that somebody's willing to take what they may perceive to be a risk — and it's not really that big of a risk to say that this is not acceptable to have this going on in our society.

CKUT — Well, not everybody says it.

Jean — Like anything else, the more you do it the easier it becomes. It's also, the more you do it, the more empowered you feel to take control over your own life and really deal with the issues at hand and not feel that you have to say crazy things in songs, "I like popsicles" or whatever: who cares? It seems like popular music has to a degree been reduced to platitudes for and by simpletons.

CKUT — So part of it is, and it helps you work through your own stuff too...

Jean — Hey man, I don't have any "stuff!" It's something I take very seriously. When I started making music, it wasn't really because I was itching to be in a band and therefore had to find something to say. I wanted to express those ideas in particular, as well as other ideas about poverty and the way our system is organized, ideas about electoral politics [and so on]. I think at the time Dave and I started doing this, the political sense to music was not completely fashionable; there had been the punk rock thing, and I don't think right in the pocket of time that we came on the scene it was really what other people were up to. For instance, there weren't that many women in bands in 1985. It seemed like if there were women fronting bands and being outspoken you'd definitely know about them and you'd go and check it out. It was almost a novelty.

Rock 'n' roll is probably the most stylistically conscious of all the musical forms, and it's almost neurotically so.

MECCA NORMAL WITH DRUMS

Jean — Meeting Peter was an interesting discovery, because he was working away in New Zealand, in a similar kind of way of reducing songs down to their essence — solo work without a full band and fancy equipment. Also, he's done a lot of work in various musical communities down there, recording, engineering, and contributing to making it easier for other people to put their music out. I think Dave and I have been interested in doing the same sort of things, like putting together tours of various anarchist poets and minimal musicians under the heading of *"The Black Wedge"*, which were a series of tours that were happening in the mid-'80s into the '90s.

Peter produced the new album *"The Eagle and the Poodle"*, and that's the first time we've had a "produced by"; we've had some "produced with". He's totally great to work with in that he really knows what Mecca Normal wants to sound like and is able to offer things that we wouldn't really be able to technically consider. Also he helps us to integrate the drums in a way that's not overbearing, that's not "OK, now there's a drummer, wham wham wham!" The terminology that Peter uses is about the drums sitting inside the guitar...

Peter — Mecca Normal's always worked with the guitar taking up all the frequency range, being the bass and the guitar and the drums all in one. So I tried to put the drums inside the guitar, rather than under it, to allow David to have the same amount of frequency that he's used to having, but not to take up half of the frequency response. Because he plays the rhythm anyway, drumming is mostly me just following what he's already laid down, and quite often I overdub the drums: David plays the guitar first and then I come along later and play the drums to it. So it's a different way of approaching drumming.

THE MUSIC INDUSTRY

Jean — We're more on a schedule these days of trying to do what is most useful to the label, and they have certain ideas about when they would like us to go out. By collaborating with a larger label than we're used to, we're learning a lot about how the industry works and how we can subsequently manipulate that industry better. There's nothing like knowing how something works to then set about to get what you want out of it.

CKUT — You started off self-producing, right?

Jean — Yeah, we really had a will to record what we were doing, a lot of the songs on the first album were recorded as we wrote them. We had these songs, so we went up the street to a record manufacturing plant that existed here in Vancouver, and pressed it. Then we kind of ran out of ideas as to how to distribute it, and that's when we bumped into the people at K Records in Olympia and started working with them.

Dave — The thing is that, usually when musicians get together they don't talk about music, what they talk about is the business of music: how you do get your music out, where's a good place to play, what problems do you have with your label? Do you have one? Recommendations? It really has to do with your day-to-day life as opposed to your day-to-day creative life: how do you pay your rent? How do you get through another year? How do you survive basically, and how do you

see Mecca, page 16

Tropiques

Avis : L'animateur ne parle pas le créole...

TROPIQUES
Samedi, 14h à 16h
Animateur: Jean Pierre Petit

par Jean Pierre Petit

Avez vous remarqué que la majorité des émissions de musiques tropicales ne ciblent que leurs communautés bien spécifiques (Jamaicaines, Latines, Africaines, Antillaises...) ? Ces émissions sont excellentes mais ceux qui aiment la variété doivent se rappeler les horaires de ces émissions et bien souvent sur quelles stations (la plupart communautaires) elles sont diffusées.

Tropiques est une émission multi-éthnique qui vous fait vibrer sur tous les rythmes tropicaux, que ce soit de l'Afrique, des Antilles, des Caraïbes, de l'Amérique du Sud et sans oublier ceux de nos artistes locaux, toujours les bienvenus. Bien entendu, une place est également réservée aux annonces de concerts et autres événements spéciaux comme le Festival International Nuits d'Afrique dont CKUT a été un des commanditaires.

TROPIQUES est divisée en séquences musicales *non-stop* de 10 à 20 minutes et c'est là une des raisons de sa popularité. Vous pouvez entendre presque tous les succès d'aujourd'hui mais aussi ceux des années 60, 70 et 80 qui bien souvent ont influencé le son des années 90. Vu le caractère multi-éthnique de Montréal, il est facile de comprendre que TROPIQUES est le genre d'émission qui peut plaire à une grande majorité de personnes. Pour certains, l'émission leur fait renouer avec la culture de leur pays d'origine et pour d'autres elle permet de découvrir et d'apprécier la culture d'autres pays. Les auditeurs et auditrices sont appelé-e-s à participer activement au bon déroulement de TROPIQUES, soit par des demandes spéciales, soit par des commentaires et ou des informations.

Quelle est la partie la plus difficile de l'émission ? La réponse est bien simple : c'est la prononciation de certains titres et noms d'artistes. Quelle est la partie la plus amusante ? C'est quand les auditeurs m'appellent pendant l'émission et me parlent en créole, en espagnol ou en arabe, comme cela arrive de temps en temps. Désolé... *je ne parle que le français et l'anglais !*

Alors, avis aux amateurs de musiques tropicales : TROPIQUES est pour vous ! ▲

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Amandla
Écoutez AMANDLA !
L'émission africaine
le mercredi de 19 h 00 à 20 h 00
Maintenant sur l'internet !

Geoffrey Oryema

Musique du monde
Musique de qui ?

par Sophie Pascal

Virunga

Dans le cadre du festival Nuits d'Afrique à Montréal cet été, se sont produit au Club Soda le groupe Zaïrois ***Virunga*** *et l'Ougandais* ***Geoffrey Oryema*** *au Medley. Les premiers avec une musique presque « unplugged », à coté de celle du deuxième...*

J'ai cru assister à un concert de *Pink Floyd*. Oryema nous offrait des sons tantôt moelleux comme du bonbon au caramel, tantôt durs comme du *Peter Gabriel* (tiens !). On a tendance à oublier que ce type est Africain. C'est du Rock & Roll rehaussé d'une forme musicale pure à son origine, la plus belle et la plus sereine au monde. Que dire de ce nouvel ingrédient qui donne son zest à la musique dîte « *du monde* » ? Est-ce l'évolution naturelle de la musique dans un monde moderne ou la trahison par l'exploitation et le « packaging » d'une ressource naturelle sacrée ?

Oryema saute sur scène. Sa grande forme s'impose, les *dreads* vollent autour de sa tête. On les voit à contre jour dans les faisceaux des projecteurs qui changent de couleur... Ça rappelle la couverture de ses disques. Tout est bien organisé pour laisser une impression marquante.

Après une heure, les musiciens descendent de scène, laissant l'assistance sur sa soif. Dans le noir, dans cette salle bondée, elle crie. Trois minutes encore de sifflements assourdissants lui valent la réapparition triomphale de son idole sur scène. C'est lui qui mène. Et c'est sûrement la marque d'un *bon* spectacle lorsqu'une foule de près de deux milles personnes est amenée presque jusqu'à l'extase...

Elle est récompensée par un morceau bien connu, doux et séduisant. Ajoutons à cela un spectacle de lumière bien synchronisé, une basse profonde et sensuelle ainsi qu'une cinglante guitare électrique et nous avons, mesdames et messieurs, un show bien moulé, bien orchestré et rôdé, géré, mis sur le marché et catapulté par dessus nos têtes. On peut dire qu'à *Real World Records* on a misé juste.

La foule est ennivrée. C'est la passion furieuse à grande échelle quand les gars reviennent sur scène une deuxième fois. Toujours aussi calme, Geoffrey prends sa guitare acoustique et se met à nous bercer de nouveau. À ce moment là, un gros « boum » se fait entendre. C'est un micro qui a fait défaut. Le batteur fait des signaux au régisseur mais l'autre à la guitare ne s'arrête pas. Le monde est fixé sur la scène pour être témoin du dénouement de cet incident imprévu. Comme si de rien était, Oryema entame le morceau. La foule approuve avec euphorie débile l'insouciance, la sérénité du showman. Le show dépasse l'art et ses imperfections ...

Ceci ne veux pas dire que le spectacle n'est pas valable. Ce qui est entièrement refait — si non revue, modifié, recréé — mérite sans doute nos éloges. Par contre, il y en a qui diront qu'on assiste à quelque chose qui est ni tout à fait vrai, ni tout à fait nouveau, ni même tout à fait *correct*, selon l'esprit dans lequel *Real World* aurait entrepris de créer le marché pour cette musique « du monde ».

Faut dire qu'il est beau à voir, ce Geoffrey Oryema. Beau comme un dieu, habillé tout en blanc sur un fond de couleur... Debout au milieu de la controverse. ▲

RADIO McGILL

PROGRAMME GUIDE

90.3 FM CKUT

90.3 FM

GRILLE HORAIRE

	MON LUNDI	TUE MARDI	WED MERCREDI	THUR JEUDI	FRI VENDREDI	SAT SAMEDI	SUN DIMANCHE	
07h	The Morning After	The Morning After	The Morning After	Le Lendemain de La veille	The Morning After	Adventures in Music	Mind Soul & Spirit	07:00
08h						Quebec-Acadie en Musique		08:00
09h	Latin Music Mondays	Basabasa soukoussoukous soundz	Dobbin´s Den	Folk Roots Folk Branches	Jazz Amuck		Latin Time	09:00
10h						▾ John Abbott/Anything Goes ▾		10:00
11h15	Channel 01	Channel 02	Channel 03	Channel 04	Channel 05	Samedi midi	International Radio Report	11:00 15
	Twisting Tongues	Face à face	XM Files	▾ Sounds Positive/RadioActive ▾	▾ Life of our World/Legal Ease ▾		I Feel a Song Coming On/ Naked Voice	
12h	World Skip the Beat	Victorious and Invincible	Sale adolescence Gas Salad	Index Recs	Butcher T´s Noontime Cuts			12 pm
13h							Hearing Trumpet	01:00
14h	Souverains anonymes	Voice of the Voiceless	Crossroads	Counterspin	TBA	Tropiques	Entre ciel et terre	02:00
				▾ Umoja/Friends ▾	TBA			03:00
15h	TBA	Deep Blue Sea	The Lion´s Den	Positive Vibes	Rack!			
16h						West Indian Rhythms	The Single Eye	04:00
17h	Off the Hour	Entre Parenthèses	Off the Hour	Off the Hour	Off the Hour		TBA	05:00
18h				Upstage				06:00
19h	▾ Dykes on Mykes/ ▪ Ballades des furies	Montreal Jewish Magazine	Amandla	Grey Matters	Listening to Latin America	Masters at Work	Bluegrass Ramblings	07:00
20h		Soul Perspective	Jazz Euphorium	Dramatexte	El Guero´s Albums		Country Classics	08:00
21h	Underground Sounds	Music for Big Ears		Radio Endurance		A Shot in the Dark	Cha Cha Cha in Blue	09:00
22h	Drastic Plastic	Subterranean Jungle	Just an Immigrant	Francis et ses exercices	Weekend Groove			10:00
23h	Comme un boomerang	New Spins		TBA		Accasalys	Bhum Bhum Tyme	11:00
24h		FreeZone	Solo for Two Voices		Jumbalayah	Stereo-Phobic	Sound of Soul	12 am
01h	Tiga & G´nat			Pure Pop for Twisted People			Roots Rock Reggae	01:00
02h		Lu-nad-ic Wax	Rock´n´Roll Root Rot Round-Up		Crunch´n´Grunt	Utopia´s Paradise		02:00
03h	Igiji.Loy.Loy.Loy							03:00
04h			Fast and Bulbous	Blue Truck Show	Dirty Minds at 4 am		Hittin´ Switches	04:00
05h	New Dawn Fades	Full Circle						05:00
06h					Adventures in Music			06:00
07h								07:00

▾ every other week / à toutes les deux semaines

▪ the first week of the month /la première semaine du mois

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Programmation expression orale	
Production	
Studio/on onde	
Publicité	
Télécopieur	

3647 University, Montréal (Québec) H3A 2B3

L'oblique

Importations Les Arts Gosettes

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Revolutionary Radio
La Radio révolutionnaire

CKUT 90.3 FM

Programme Descriptions (kinda)

Description des émissions (ou presque)

Aack!	Fr/v	15h-17h	New underground rock, flexible old funkadelica
Accalys	Sa/s	23h-24h	« Les fleurs du mal »
Adventures in Music	Sa/s	06h-08h	The exploration of sounds in music
Amandla!	We/m	19h-20h	Informations internationales africaines, bilingues
Anything Goes ▾	Sa/s	10h-10h30	By kids, for kids—and the young at heart
Ballades des furies ▾	M/1	19h-20h	Le monde des lesbiennes : culture, politique, social
Babadagadoudoussoukoussoundz	Tu/ma	09h-11h15	Worldbeat soundz
Bhum Bhum Tyme	Su/d	23h-24h	Old calypso, soul and reggae
Bluegrass Ramblings	Su/d	19h-20h	Classic bluegrass
Butcher T's Noontime Cuts	F/v	12h-14h	R&B and mixed
Café	F/v	18h-19h	Arts magazine; anything from tatoos to tombstones
Celtic Communion	Su/d	18h-19h	Scottish, Irish and Maritime music and information
Cha Cha Cha in Blue	Su/d	21h-23h	Blues
Channel 01–05	M-Fr/v	11h15-30	Listings
Comme un boomerang	M/1	23h-01h	Pot de Brut et ses délires
Counterspin	Th/j	14h-14h30	Alternative news from Fairness and Accuracy in Reporting
Country Classics	Su/d	20h-21h	Traditional country music from the '20s to the '90s
Crossroads	W/me	14h-15h	Montreal's muslim community show
Crunch 'n' Grunt	Sa	02h-04h	Munchin' to the core
Deep Blue Sea	W/me	15h-17h	Mood—altering electronics for the soul
Dirty Minds at 4 am	Sa	04h-06h	An anarcho—punk, apocalypse & culture sandwich
Dobbin's Den	W/me	09h-11h15	From Pepper Adams to the Vienna Art Orchestra
Drastic Plastic	M/1	22h-23h	Profiles in punk courage
Dromotexte	Th/j	20h-21h	Top—40 poetry, all platter and chatter
Dykes on Mykes ▾	M/1	19h-20h	Even Barbie listens
El Guero's Albums	Fr/v	20h-22h	Latin and Caribbean music
Free Zone	W/me	00h-02h	Electro—ambient explorations—the satellite channel
Entre ciel et terre	Su/d	14h-16h	Musical in—betweens
Entre parenthèses	Tu/ma	17h-18h	Les nouvelles
Face à Face	Tu/ma	11h30-12h	Community access and service groups
Folk Roots Folk Branches	Th/j	9h-11h15	Traditional and contemporary music rooted in folk forms
Francis et les exercices	Th/j	22h-23h	Musique actuelle — influences pour oreilles averties
Friends ▾	Th/j	14h30-15h	...In the black community
Full Circle	W/me	05h-07h	Reggaecentric
Grey Matters	Th/j	19h-20h	Alternative political analyses
The Hearing Trumpet	Su/d	13h-14h	Licorice all sorts
Hersay	W/me	18h-19h	Feminist radio collective
Hittin' Switches	M/1	04h-07h	The phatest in hip hop
I Feel a Song Comin' On	Su/d	11h-13h0	Classic jazz and pop vocal standards
Igluloolooloo	Tu/ma	03h-05h	Brie—à—brae
Index Recs	Th/j	12h-14h	Filo as indicated
International Radio Report	Su/d	10h30-11h	Radio from around the world—and at home too
Jazz Attack	F/v	09h-11h15	Music run around jazz
Jazz Explosium	W/m	20h-22h	A magazine for swingers
John Abbott on the Air ▾	Sa	10h-10h30	Montreal perspectives by John Abbott CÉGEP students
Jumbalayah	Sa	00h-02h	From the primordial ooze to the new phat swing
Just an Immigrant	W/me	22h-24h	Music from anywhere but home
Latin Music Mondays	M/1	09h-11h15	Wake up to the rhythms of Latin America
Latin Time	Su/d	09h-10h30	News and music for the latin community
Legal Ease ▾	F/v	11h30-12h	Legal information
Le Lendemain de la veille	Th/j	07h-09h	Musique, culture et nouvelles pour l'heure du déjeuner
Life of our World ▾	F/v	11h30-12h	Ecosystem issues
The Lion's Den	W/me	15h-17h	Mixes African—American beats
Listening to Latin America	F/v	19h-20h	Alternative news and culture from Latin America
Lu—nad—ic Wax	W/me	00h-05h	Menacing machine mayhem
Masters at Work	Sa	19h-21h	Hip—Hop—Funk
Mind, Soul & Spirit	Su/d	07h-09h	Gospel
The Morning After	M-Fr/v	07h-09h	Breakfast blend — music, culture and news
Montreal Jewish Magazine	Tu/ma	19h-19h30	Cultural guide to the Jewish world
Music for Big Ears	Tu/ma	21h-22h	Feature, feature, (feature), assortment
Naked Voice ▮	Su/d	11h-13h	A capella
New Dawn Fades	Tu/ma	05h-07h	Slow at first, faster later
New Strad	Tu/ma	23h-24h	New music
Off the Hour	M-Fr/v	17h-18h	News
The Parallax View	Th/j	19h30-19h	Film centric
Positive Vibes	Th/j	15h-17h	Reggae
Pure Pop for Twisted People	Th/j	01h-04h	More baroque post—industrial hillbilly lounge music
Québec—Acadie en musique	Sa	08h-10h	Musique traditionelle du Québec et de l'Acadie
Queercorps	M/1	18h-19h	Pleasure/politics—Out/loud
RadioActive ▾	Th/j	11h30-12h	Environmentalism/activism/social change
Radio Endurance	Th/j	21h-22h	Chamber music for a savage planet
Rock 'N' Roll Riot Rot Round—Up	Tu/ma	02h-04h	...Noise a toye, kitsch a kiddie pop, punk a skunk...
Roots Rock Reggae	M/1	01h-04h	Reggae new and old
Sale adolescence Gas Salad	W/me	12h-14h	Mail in your description, win sensational inexistent prizes
Samedi midi	Sa	10h30-14h	Émission haïtienne
A Shot in the Dark	Sa	21h-23h	Musical extremities
The Single Eye	Su/d	16h-17h	Musical obscurities
Solo for Two Voices	Th/j	00h-02h	Cosmic soul, electric funk
Soul Perspective	M/1	19h30-21h	Issues concerning the black community & at large
Sound of Soul	M/1	00h-01h	Silky soul
Sounds Positive ▾	Th/j	11h30/12h	Tuning into living with AIDS
Souverains Anonymes	M/1	14h-15h	Un parole par des paroles
Stereophobic	Su/d	00h-02h	Indie rock galore
Blue Truck Show	F/v	04h-07h	Non—didactic informative radio
Subterranean Jungle	Tu/ma	22h-23h	Real rock 'n' roll radio
Tiga à Gnat	Tu/ma	01h-03h	Rave, techno, ambient...
Tropicales	Sa	14h-16h	Rythmes du monde — à saveur tropicale
Twisting Tongues	M/1	11h30-12h	Women's news and attitudes
Umoja ▾	Th/j	14h30-15h	Swahili word for "unity," coming together
Underground Sounds	M/1	20h-22h	Mish/mash of Canadian and local music
Upstage	Th/j	15h-18h30	Radio on theater
Utopia's Paradise	Su/d	02h-07h	African—American club music from the underground
Victorious and Invincible	Tu/me	12h-14h	Transcending the boundaries of time and style
Voice of the Voiceless	Tu/ma	14h-15h	Social justice: bridging self and community
Weekend Groove	F/v	22h-24h	R&B and slow jams
West Indian Rhythms	Sa	16h-19h	Caribbean music and culture
World Skip the Beat	M/1	12h-14h	Imaginative un—image—managed international music
XX Files	W/me	11h30-12h	Sound pieces web picks audio files techno updates

▾ every other week / à toutes les deux semaines
▮ the first week of the month /la première semaine du mois

Musique Actuelle

— C'est quoi encore ?

Francis et les Exercices
jeudi, 22h à 23h
Animateur : Francis Arseneault

par Francis Arseneault

Oui, Francis et les Exercices est une émission sur les musiques actuelles et ses influences qui est diffusée chaque jeudi soir de 22hrs à 23hrs sur les ondes de CKUT 90,3 MF. Cette émission vous offre de la musique ainsi que des renseignements sur les artistes d'ici et d'ailleurs qui se produisent sur les scènes montréalaises et dans la région.

La musique actuelle est plus ou moins comprise par l'ensemble du public. Souvent on me demande de la définir. Voici donc quelques qualifications fournies par des artistes d'ici, repérées dans la revue nord-américaine de musique du vingtième siècle, « Circuit » (presses de l'Université de Montréal, volume 6, numéro 2) * :

Le cœur du courant de la musique actuelle est constitué de tous ces inclassables, dont la musique est à l'intersection d'influences et de styles connus, ces apatrides qu'on ne saurait faire figurer uniquement dans un style ou dans l'autre. Il n'appartient ni à la « new music », ni à la « musique contemporaine », ni au « jazz moderne », mais un peu à tout cela. Musique actuelle veut dire musique métisse. — Jean Derome

Un amalgame, inclassable, une musique hybride, qui tend à abolir la distinction entre interprète/compositeur/improvisateur, une musique à risque, le savoir-faire, l'audace, la spontanéité, l'ouverture d'esprit, très méconnue du public, le sentiment de ne plus être inclus dans la nature, un magasin de texxtures, un circuit indépendant, un art brut, le zapping sonore, une musique populaire engagée et intelligente, des musiques innovatrices. — Joanne Hétu

Musique actuelle: une géographie ? Une frontière ? Un espace sacré ? Une immigration et une émigration ? Un espace au temps fracturé, au timbre écorché, aux amplitudes tordues : Une mise en mémoire qui puise aux racines des musiques du monde ? Qui est et qui passe. — Hélène Prévost

Une musique est d'autant plus « actuelle » qu'elle s'approprie l'instant, le vécu, et ce non seulement dans sa relation au calendrier mais aussi dans ses choix esthétiques : refus de la formule, de la recette, du travail à la chaine ; décapage furieux, anarchie, éclatement, mélanges, hybridation, éclectisme... — Daniel Swift

Dans le ventre de la musique actuelle, is y a beaucoup d'imprévus, de ruptures, de collages, d'improvisation, de fausses notes, de voix imparfaites, d'impureté, de matières brutes et brutales, de stridence, de stress, de dissonances, de dissidence. Elle a un corps cette musique ; elle a une tête sur les épaules mais elle a aussi un cul. La musique actuelle est vulgaire, criante, choquante et impure ; elle est crue. En plus, elle ne va pas à l'école, c'est une délinquante, une iconoclaste et une prolétaire. — Danielle Palardy Roger. ▲

* Si vous êtes interessé à la revue « Circuit », le service d'abonnement est le suivant :

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90.3 FM CKUT

Mecca, continued from page 9

make your life any better? We've managed to do this for over ten years now. At a certain point, you just get used to it, that there is no steady income. It's a lifestyle that maybe not everybody can adjust to, but it's certainly the life of the artist or the musician or painter or whatever, those who have to kind of hobble along. And you wonder how long you can do it for, how many decades people can do it for. I always go back to all the old blues musicians who managed to do it their whole lives, and jazz musicians... It's only in rock music that people want to put a cap on it, label things, and say you're finished at a certain age. Rock 'n' roll is probably the most stylistically conscious of all the musical forms, and it's almost neurotically so. Sometimes I wish people would drop the neuroses and just go on with it, without worrying that you have to be 19 years old in order to write a good rock song. It's not really that way, unless you believe it to be that way.

CKUT — The exception is classic rockers, who can go on until they're 50 or 60... I guess there's a lot to talk about with this question, but can you talk briefly about some problems musicians have run into with the industry, and how they found ways out?

Dave — I think we found people pretty supportive to what we've been doing, because I think in some ways we're so outside of the mainstream that the people we come in contact with are not some sleazeballs who think we're going to have a hit record tomorrow or do this or that. We've tended to work with people who respected what we did, because it was unusual or it wasn't like everybody else's, all those reasons. If you have a relationship like that with people, then the only thing that can get it fucked up is ineptitude — which could be a part of anyone's character — or sloppiness. There's also the fact that small labels don't have a lot of money and can only do so much for you. They might not be able to get your record out on time. Those have always been problem areas. And it's really the nature of capitalism; we're under its restraint and its oppression. That's what we have to deal with. We can't ignore it. We have to take it head on and survive somehow. You cut people some slack who you're dealing with at record labels because they're dealing with the same system, and we just have to work together.

Jean — It seems the more an individual musician can know all sides of what they're dealing — from publicity to manufacturing, technical terms — then the easier it is when you feel like you want to hand a certain portion of the responsibility over to somebody else. It's good to know how to do everything yourself first-hand but it's not necessary to control every facet of your creative, touring or recording life. Find people that you really like to work with, get along with, enjoy and respect their input, those are the relationships worth developing. I think we found a lot of people like that at our various labels and in other collaborations.

The knowledge that's available to people to put out their own records is extensive now. You could probably get it on the internet, wherever. There are so many systems that you can utilize to follow the whole project through. So it's not so much a question of waiting for somebody to take you and carry you off in their overall vehicle of distribution or sales or whatever it might be; it's a matter of deciding what you want to do and taking a chance on doing it yourself, or defining what you want somebody else to do and asking for it. It seems like a lot of times people will send out a demo tape and not ask for anything, so then it's just another demo tape in a pile. Why not say what you want the label or distribution company to do with this demo tape? What are you offering to do for the company in return? It's almost embarrassing to ask if your music's okay.

When it comes to the business side, you have to be prepared to hold up your end of it and know what value you are able to create for somebody who is supposedly going to invest at the very least a lot of time and energy into getting your music around. That sort of system will apply regardless of whether it's capitalism or anything else. Object A has to move through the hands of several people before it gets to its intended or prospective audience. It's always going to be that way. The more people that are out there doing it, the more do it by all different methods and the richer the whole music community is. People doing cassette releases or trading them around, sending them out to fanzines, or getting them on community radio stations — it's all valid.

Campus/Community Radio

Dave — The thing about community radio and college stations is that they're the only stations that generally play what we would do — or, for that matter, most bands. Even bands who sell hundreds of thousands of copies will only ever get played on community radio or college stations. In that sense, it's an incredibly important area. It's also an one that is in many ways under-used. It's an incredible thing to have a radio station where you can do virtually anything. I find the [community/college] radio stations have far more revolutionary potential than, say, the internet or something, which I think people will get bored of very quickly, staring at a TV screen. Radio is something you can put on, you can communicate to large numbers of people. Potential listeners can stumble across it, they don't have to know your internet number or have all that fancy equipment. It's really a vibrant area that has incredible potential. Also, at these stations you'll get music that you simply don't get on commercial stations. That is something pretty political...

If you look at the mainstream media, stuff is incredibly bland and boring, and I don't think it's because people are bland and boring out there; I think there's a lot of interesting stuff, and there should be no shortage of it. It shouldn't be about regurgitating the same old thing. Still, it's the responsibility of the artist in every form to push the limits of that relationship between media and artist and also between artist and the public.

Ideas in Music and Life

CKUT — I want to pick up on something you alluded to before, which is this thing of rock being one musical field where your career is supposedly over at about 40. Mecca Normal's still a vehicle for you to express yourselves and also to learn?

Dave — With Mecca Normal, it's still a challenge to make songs with a guitar and a voice, and also to work with a drummer like Peter whose drumming is very lyrical and contributes an extra element rather than just being gratuitous. Working with percussion is a whole new experience, a whole new way of thinking and of playing the guitar. I've always felt that the possibilities are endless with what you can do with a guitar, if you have the sense of exploration. I think it's true of any medium, as long as you don't get trapped into following styles or fashion. I think you'll have a long artistic life as long as you don't get to thinking that the limitations are what you hear on the radio or what the current stuff is. There are other people. Just go and listen to something by *John Cage* and it can change your whole mind around. The artistic life should last your whole life. I mean, we've only started adding drums. Who knows what lies in the future? We could add thimbles...

Jean — Did you say "thimbles"?

Dave — Or a harmonica next time. For us, we're working in the area of minimalism...

Jean — Hey man, we're moving slow...

Dave — Yeah, we're moving slow, and by the time we're 80 we'll reach up to a full band format. We're not rushing, we're taking our time, and in that way there's room for plenty of growth and new ideas. It feels like right now is the most exciting time for us. Right now the possibilities are endless because we worked in the same format for so many years, guitar and voice, exploring that exclusively. Now we're moving into the direction of working with Peter and a producer and I think if anything we're just starting our creative life. ▲

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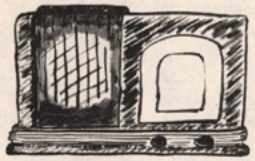
INTERNATIONAL RADIO REPORT
Sunday, 1030 - 11:00 am
Hosts: Sheldon Harvey and Bill Westenhaver

by Sheldon Harvey

The INTERNATIONAL RADIO REPORT has been a part of the CKUT programme schedule since the station became a regular Montreal FM radio outlet. One of most special aspects of the programme reflects the uniqueness of the station itself. Imagine if you can, a programme that encourages its listeners to tune to other radio stations! Not on commercial radio, you don't!



INTERNATIONAL RADIO REPORT keeps its listeners on top of what is happening in the world of radio broadcasting, both at home, on the local AM/FM scene, and internationally, through he medium of shortwave broadcasting. Unlike people in the rest of the world, North Americans are somewhat *green* to the latter. It is estimated that there are more than 600 million shortwave radio receivers in use on a daily basis around the planet. Just the BBC World Service from Great Britain boasts a weekly audience of 120 million people. What reason do we have here for not knowing more about this powerful source of news, information and entertainment?

Between hosts Sheldon Harvey and Bill Westenhaver, there are over 50 years of radio monitoring experience. Nowhere in the Montreal area — and probably in all of Canada — will commercial radio stations allow a programme such as INTERNATIONAL RADIO REPORT to be heard. The unique combination of the hosts' expertise and the freedom at CKUT result in this very special half-hour of programming. ▲

SAMEDI MIDI
samedi, 10h30 - 14h00
Animateur: Raymond Laurent
avec Joseph Jean-Gilles
et Yves Bazile

Pris ici avec son co-équipier Yves Bazile, *l'infatigable Raymond Laurent* songe-t-il enfin à partir en vacances ?

SAMEDI MIDI

Au service de la communauté haitienne depuis 8 ans

par Sophie Pascal

Dès les débuts de la station CKUT en 1988, l'émission de Raymond Laurent, SAMEDI MIDI, est au service de la communauté haitienne !

D'abord, elle s'intitulait L'ÉMISSION HAITIENNE DE CKUT et durait une demi-heure. Elle s'est prolongée au fil des ans pour mieux répondre à la demande de la communauté. Maintenant elle occupe, pendant trois heures et demi, la place du samedi matin au sein de la communauté. C'est tout le contenu et sa richesse au niveau politique, culturel et éducatif qui attire son auditoire.

Laurent tient à souligner un point important : l'émission est un succès en raison du grand nombre de ressources qu'elle puise au sein même de la communauté, tant à Montréal, qu'en Haiti ainsi que dans la diaspora haitienne.

« C'est une tribune. C'est l'émission avec le plus grand nombre de correspondants étrangers. Maintenant, nous avons Haiti On-Line. Lors des élections [en Haiti] en décembre, on a diffusé en direct avec une station située au sud-est de Port-au-Prince pour reporter les événements à la population. On fait des jumelages avec d'autres stations aussi. On fait des choses différentes, quoi. »

Malgré ses autres préoccupations en tant qu'organisateur syndical, Raymond Laurent se dit un simple citoyen.

« Je parle pour changer, pour sensibiliser. Mon message est non-agressif, plutôt conciliant. Je suis toujours à la défense des plus démunis de la société. »

Toute modestie mise à part, il reste que SAMEDI MIDI est l'émission la plus écoutée de la communauté haitienne.▲

Multi-Culti, continued from page 6

Why is CKUT offering this opportunity?

Actually, CKUT stands to gain just as much as it has to offer:

- a diversified staff and volunteer body
- strong community solidarity
- funding drive support
- positive publicity
- a favourable image with federal and provincial funding agencies
- improved on-air broadcasting

If this project appeals to you or if you want more information, please call or come by — the coffee's brewing. ▲

INTERESTED IN
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FROM A DIFFERENT ANGLE?

THE NEW MULTICULTURAL PROJECT IS FOR YOU, BEGINNING THIS FALL AT CKUT

contact the Organizing Committee
— Rufo, Céline, Adam, and Minelle

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fax: 398 - 8261

Open house hours:
1st Monday of every month, 3-5 pm,
Starting September 9
Or call for an appointment

New shows:

Hittin' Switches	Mondays 04h00 - 07h00 The phatest in hip hop.
The Parallax View	Thursdays 18h30-19h00 Film centric.
XX Files	Wednesdays 11h30 - noon Sound pieces web picks audio files techno updates.

Estelle Rosen
host

"Theatre has to reflect the cares and concerns of the audience." - Michel Levebvre, Youtheatre

Up Stage : THEATRE ON RADIO
on CKUT 90.3FM, Thursdays, 6:30 - 7:00 pm

CKUT's theatre programme, including theatre reviews, interviews and analysis with a focus on amateur and experimental endeavours.

Lu-nad-ic Wax

02:00 - 05:00 am, Wednesday mornings

Lu-nad-ic Wax, hosted by Spike and Lxus
02-03:00: Hard-thumping-Acid-Trance Techno
03-04:00: All Canadian hour

The Third Hour, hosted by Lxus Anonymous & guests
04-05:00: Experimental-noise-chill out-anything goes atmosphere

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VICTIMS FORGOTTEN

TWISTING TONGUES
Mondays 11:30 - noon
Hosts: Amira Elias and Céline Leduc

by Céline Leduc

TWISTING TONGUES is a bilingual radio show aired every Monday morning between 11:30 and noon. Topics of discussion are chosen according to their humanitarian appeal, as we try to look at the side of an issue that is rarely considered by mainstream media.

In the recent past we have devoted several shows to life in Iraq. We focused on the lives of women and children. My co-host Amira travelled to Iraq in December 1994 and conveyed to our listeners the daily conditions under which Iraqui women and children live. We delved into the real experiences of the forgotten victims of the war and looked at the misinformation the public was fed by mainstream media.

For example, on one broadcast **Catherine Bertini**, director of the World Food Programme, a U.N. organization based in Rome (Italy) spoke of the urgent need for food and medicine in Iraq. She stated that as world leaders remain deaf to the pleas of the Iraqui people, as many as 30% of Iraqui children under the age of five are dying of malnutrition and desease in a country which was once prosperous.

On another show, we invited **Chris Sheridan**, a journalist at the Montreal Mirror, to share his vision on the role and responsibility of the media in reporting world events. He also deplored the flagrant lack of pertinent information regarding the coverage of the Gulf War.

The aim of the show is to give women a voice. TWISTING TONGUES is a forum where the concerns of Native, Middle Eastern, African, Asian, European and Canadian women can be addressed. Topics of discussion range from spirituality to politics to issues that remain taboo. We strive to see an issue from an inside perspective. In the words of Alice Walker, we try to be ***womanists***. ▲

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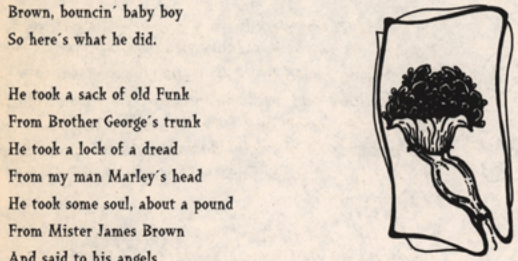
Birth of the Hip Chile

Subtile

Once upon a time
Jah, you know Allah
Cool cat that he is, sittin´ up in Jazz Heaven
Well, he decided he wanted to make a
Brown, bouncin´ baby boy
So here´s what he did.

He took a sack of old Funk
From Brother George´s trunk
He took a lock of a dread
From my man Marley´s head
He took some soul, about a pound
From Mister James Brown
And said to his angels
"Come on y´all let´s get down "



He took a handful of sand
From the shores of the motherland
He took three stars from the skies
Just to make my three eyes
He took some water from the Nile
For the blood in this child
And sat back with a dime sack
And gave a big smile.

And while Father Time played a solo on his flute
And ole Granny Nature knitted me some little baby boots
God looked in his book for my ancestral roots
And picked the blackest of black for my new birthday suit

And then Father Time, he came on down the line
Shoved me in my momma´s oven and set it on nine
And when I was well done, man they all gathered round
And God placed on my head this old Afro crown.

Manchilde

Il fixait le bracelet à son poignet droit
Interlacé de cuivre, de laiton et d´argent

« J´aime le mélange des métaux »,
Dit-il en rêvassant

Ce à quoi elle a répondu sans se faire attendre,
« Le mélange des gens aussi ... »

Il déposa dans ses yeux
Un de ses regards trendres, regards de bronze

Et lui glissa doucement, avec un sourire de songe

« C´est subtile ... »

Delphine

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POETRY CORNER / C´EST DE LA POÉSIE

22 Priceless Confessions Prises sur le vif

We were just talking about second hand clothing stores and the varying states of poverty of CKUT employees. Then she took a turn into her own realm, revealing some of the reasons why she's here amongst the lot of us, the strange and the hardy at CKUT. Apparently not by mishap.

"I worked for 22 years in one of these places, in the 'rat race.' I never wore slacks. You always had to be dressed up with nice clothes, you had nice offices, fancy furniture and windows, etc. But they all were such back-stabbers... All they were about was the almighty dollar.

It was really refreshing to come here. I've been here 8 years. I couldn't believe that people actually gave their time to be here [volunteer programmers] and that there isn't a budget to pay people. ... You know people are here because they enjoy what they're doing."

— Pat Nichols, CKUT Accountant

—

Len Dobbin.

Not only is Len a pro, he's a sage. Oliver Jones wrote his theme song? That's a hip move!

— Harold Head, former jazz concert promoter

—

If you have the ability to see things, with that ability comes responsibility; who says that if you can do it, you're going to do it right?

— Osei (Manchilde) Alleyne, Soul Perspective

Jouer dans un groupe consistant uniquement de femmes :

« Avec les femmes, c'est plus ‹ smooth ›. L'intensité de la musique est plus subtile. Il y a une finesse au niveau du ‹ time › avec les femmes. Chaque chose a sa place. C'est plus émotif; la pensée n'est pas axée sur la technique... »

— Joanne Blondin, batteuse (Assar Santana, Sylvie T. Gagné)

—

The music business in Montreal, in Québec.

"Money has more to do with unhappiness than happiness, you know... I've seen what anger can do do to people. It robs you of your joy. It robs you of your productivity. So I don't take anything for granted."

— Lorraine Klaasen

—

Pourquoi produire ces groupes, Boukman Expéryans et Simbi ? :

« C'est parce qu'ils me donnent la chair de poule ! Ils ont quelque chose à dire; et c'est pas de la soupe !... »

— Dan Behrman, Just an Immigrant

—

A most memorable moment, listening to CKUT.

"Losing my virginity to a 36-year old woman..."

— A proud listener

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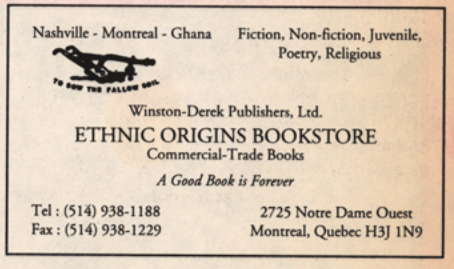

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